



ISSUE 1, OCTOBER 2012

FISH (GHOTI):

1. TO ATTEMPT TO CATCH A FISH
2. TO SEEK SOMETHING BY
ROUNABOUT MEANS

See page 11 to find out what Ghoti is...

Phoenix

e-Newsletter

Issue #1

October 2012

Featured Articles:

Daniel Smith: Anxious, But Ambitious

New York Times bestselling author and College of New Rochelle professor, Daniel Smith discusses his new release, *Monkey Mind: A Memoir of Anxiety*.

pg. 7

Editor's Letter: The Phoenix's Purpose

What can the *Phoenix* do for you? What can you do for the *Phoenix*? More than you may think.

pg. 10

Other Stories:

Staff Picks

Grouplove

pg. 3

Necessary Losses

pg. 6

Tazmin Uddin

pg. 4

Just Think About It

pg. 5

Writing Words of Wisdom

pg. 6

Upcoming CNR/Westchester County & NYC Literary Events

pg. 11

Food for Thought

pg. 11

Welcome to the newest edition of the publications repertoire: the *Phoenix* e-newsletter. Although *Phoenix* has seen its share of successful issues since 1976, we at publications feel it is time to start releasing literary awareness more than once a year.

What better way to keep people updated than with a monthly e-newsletter? The *Phoenix* e-newsletter shall be released in conjunction with The College of New Rochelle's newspaper, *Tatler*, and will be chock full of mind-stimulating essays, interviews and more!

There will still be a final publication at the end of the academic year in Spring 2013, so start submitting artwork, writing, original drama, scientific findings, philosophical ramblings, short stories, etc.

The *Phoenix* staff is breaking the champagne bottle on the boat and christening this ship for smooth sailings. Enjoy!



Logo by Shiyon Mathew

Listener's Pick
Grouplove



(From L to R: Andrew Wessen, Christian Zucconi, Hannah Hooper, Ryan Rabin, Sean Gadd)

I first came across the intriguing sound exactly one year ago with the debut of their 2011 album "Never Trust a Happy Song." First listen to Grouplove's single "Colors," the rhythmic instrumentals soothe the ears as the scrappy, eclectic feel fills the soul. The scratch and howl of lead singer Christian Zucconi's voice makes a play for emotional range. On the whole, the alternative album is filled with an optimistic grit that is fresh and unapologetic.

The California five piece band, whose members stem from Brooklyn, NY to London, UK, have tapped into the music scene with hippie-rebel persuasion that fans dig. As much as I'd like to keep their awesomeness under wraps, their presence in mainstream media suggests imminent popularity, and rightly so as they deserve to be heard. "Tounge Tied" reached the number one spot on *Billboard's* alternative song chart this summer. The band also partnered with SiriusXM in July for a private live concert stream in recognition of the broadcast company's support for the band. They will be kicking off their headlining tour across the US on September 25th, and will be hitting up New York's Terminal 5 on November 2nd.

When I think of Grouplove, I think of what they seem to be all about: the music, the people, the journey, the love. They have this unique approach to music, treating each song as an individual entity. Their systemic, underground tones are comforting and sentimental. Quite frankly, I am excited to see what is in store for this raging band. When in desperate need for absorbing some feel-good, organic art, tune your ears to Grouplove. Ω

Genevieve Fleckenstein



Track Listing

1. Itchin' On a Photograph
2. Tongue Tied
3. Lovely Cup
4. Colours
5. Slow
6. Naked Kids
7. Spun
8. Betty's a Bombshell
9. Chloe
10. Love Will Save Your Soul
11. Cruel and Beautiful World
12. Close Your Eyes and Count to Ten

Genres: Alternative, Indie, Rock, Adult Alternative

Price: \$6.99 iTunes, \$5.99 Amazon Digital, \$20.98 Amazon Vinyl, \$12.99 FYE Audio CD



Billboard #1
Alternative Chart
"TONGUE TIED"

Literary Lore and Legends

Tazmin Uddin: The Rebel and Revolutionary

Amelia Ellis

The setting with Tazmin Uddin is informal as she props herself up on a ledge between a support pillar and the wall's edge in Castle 200N. I have had the pleasure of knowing Tazmin since my freshman year, and although quiet and reserved, her fervor and passion for her education and what she stands for comes out at just the right moment. This was that moment as she smiled at the recording device in my hand, confessed her dislike for the sound of her voice, and laughed when I promised her that her recorded voice would not be sent to the public, only the words she spoke with it.

AE: Name, major, year.

TU: Tazmin Uddin...English major, Religious Studies minor, and Legal Studies certificate; I'm also in the Honor's Program and am graduating this semester, but since I'm walking in May, I suppose I'm still class of 2013.

AE: What are your hopes and dreams for what follows your graduation?

TU: I definitely want to continue school. I'm looking into Masters and PhD programs, so hopefully, God willing, I'll start in Fall 2014, since I have to study for the GREs and all that good stuff...

AE: And why are you here? Why are you in college in the first place?

TU: (laughs) Because I have to be! (laughs) No, well my sister was the first of my family to go to college, and as the daughter of immigrants I've seen the hard work that my parents have put into raising us, and they've always instilled a thirst for knowledge and being educated, because it's something that's really important. It's also a way of giving back to society once you're done with college, so you're not just freeloading.

AE: How are you giving back to society?

TU: Well there are several ways of giving back to your society, your community, it can be anything from interning to just volunteering. I've had some really great internships the past few summers—the past, probably, three or four summers.



AE: How does your writing fit into all of this?

TU: This summer, like last summer, when I interned, I interned at CAIR-NY, the Council at American Islamic Relations, and last summer—summer 2011—I interned in the Civil Rights department, and this summer, my boss was like, since I'm an English major, they can use me in the Communications department. I was working on the newsletters and putting information together for the website—updating the website—and in part that's how my writing's been used. As a student I've been published in *Tatler* as well as *Phoenix*, the literary magazine.

AE: Do you write any poetry, or participate in spoken word performance—

TU: I do poetry. As far as public speaking goes outside of CNR, when I was interning with CAIR in 2011, I worked with Turning Point's Youth Group ARISE New York, and they had a workshop at Park 51 that I spoke at. It was an anti-bullying workshop, so I spoke at that, and I've spoken at the Wellspring Ritual at CNR. In general it's more community based, my public speaking. I mean, I'm not usually a public speaker, but I'm growing and it's growing on me.

AE: How does public speaking empower you?

TU: Well there are several ways. When I spoke to the youth at the anti-bullying workshop for ARISE New York, I was really nervous, but looking out at the crowd and seeing these young people who are open-minded and interested is one thing that lets me know

continued on following page...

Just Think About It: School Portraits

For some of us, the pressure to look good in our school pictures is enough to give us zits. Didn't you know? Zits like to appear on your face when you want to look good. It's an irony only Photo-shop can remedy.

You are expected to appear natural, like the picture is still, in fact, a glimpse of you in that moment. But let's be honest, there's nothing natural about sitting on an awkward stool under blinding lights only to be told by some random person to say things like, "Puppies!" The back

drops that are set up behind us also spark some thoughts.

"Let me just stand in front of this giant purple curtain."

"Oh, how smart I look in front of these shelves full of books!"

"Dear tree, I love you." (Yes, I was once asked to hug the bottom half of a plastic tree as part of my second grade portrait.)

Perhaps the funniest thing about school portraits, though, is the vast number of websites dedicated to highlighting the most unfortunate of photo-ops. If laughter is indeed the best medicine, then those sites are bottomless bathroom cabinets. Ω

Regina Alvarado

Portrait (n.) 1:
a pictorial representation of a person usually showing the face.

Humiliating (adj.) : extremely destructive to one's self-respect or dignity.

...continued from previous page.

there's still hope for the world. We see so much suffering and so many injustices, but here are these young people who came together to learn what they can do to help stop bullying—empowering them, empowers me, because it lets me know I'm giving back to society; these youth are the future, and that's one of the reasons why I really want to go into education.

AE: What's your favorite literary genre?

TU: I'd have to go with poetry, because it's a very important part of me. I've been writing since fifth grade and my English teacher really encouraged me to write. She passed away in 2009, I believe, and since then I've learned that poetry is a way of expressing myself, as well as being my medium of speaking politically, since I'm not as outspoken as I should be or could be. Writing about politics and social justice helps me to *be* outspoken.

AE: You have described yourself as a rebel and a revolutionary, and I'm curious to know what makes you, Tazmin Uddin, a rebel and revolutionary?

TU: Just to put it out there, the term "the rebel and the revolutionary" was born after listening to Mark Gonzales, one of my favorite spoken word artists, when he said "We are not rebels, we are not even revolutionaries, but we are human beings who will no longer be denied our humanity"...so I suppose I don't consider myself either in the typical sense, but in a way I am both. A rebel, in terms of changing the way people view me: I'm a young Muslim woman, and *you* know how we're portrayed as being oppressed, but here I am speaking out, attending these rallies, and being in the public eye, like not super public, but in that way I rebel against the constructions that people have and what they already have set in their mind—stereotypes! I also choose to be the "rebel" because of Kazi Nazrul Islam's poem, "The Rebel." And of course there's no rebellion without revolution.

AE: Does your writing help break that stereotype?

TU: It definitely does, because my writing is my tool for empowerment. Ω

Writing Words of Wisdom

*Tips and Hints from Master Tutor:
Christopher DiBiase*

Feel like you're caught in a writer's rut? Unsure how to take your writing to the next level? One strategy that I have found useful for pushing myself as a writer is to create a writers' group. In the same way that a book club might get you to read more regularly, a writers' group can help to keep you stay on task with your writing and provide an opportunity for regular feedback from other interested writers.

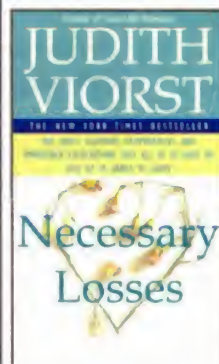
Now, some of you might be thinking, "But I already show my writing to other friends. How is a writers' group any different?" Good question. The difference is accountability. In a writers' group, members agree to certain responsibilities and expectations and recognize that the group only functions if everyone is committed to meeting those responsibilities and expectations. In forming a writers' group, you define this accountability through the set of expectations and responsibilities that you establish with your group members.

If you are thinking about starting a writers' group, here are some questions you and your group members might consider:

- 1) How frequently will the group meet?
- 2) How much new material will members bring to each meeting?
- 3) Will everyone be responsible for bringing material to each meeting, or will this responsibility rotate among members?
- 4) Should new material be circulated and read before each meeting, or will it be shared at the meeting?
- 5) Will snacks and beverages be available? If so, who is responsible for providing them?

It's also important to establish the consequences for members who are unable or unwilling to meet the expectations and responsibilities of the group. Writing groups work best when members are committed to one another as writers and held accountable for that commitment. Forming a writers group can take time and effort, but the rewards are worth it. Ω

Staff Pick



Necessary Losses (1986)
Psychology, Nonfiction

Newspaper journalist, psychoanalyst researcher, poet, and well known children's book author Judith Viorst speaks of the importance of loss in our lives in *Necessary Losses*. Using Freudian psychoanalytic theory, personal accounts, and interviews, she reminds us that the experience of loss serves the greater need of learning to cope, mature and grow.

We are programmed to expect loss from the very moment we are physically pried from our mother's womb. As we teeter through each stage of our lives, we have to forego the familiar and comfortable, the part of ourselves that yearns for our mother's affection, the part that sets unrealistic expectations. And we must come to accept that death and the end of childhood are inescapable.

For those dealing with severe loss, this book may evoke intense emotions; for others, it may stir up memories of losses they've already endured. But there will be understanding that it is inevitable and life goes on. While the subject matter may be dense, Viorst's style of writing is fluid and creates an enjoyable reading experience.

This evocative book humanizes one of life's most painful experiences and speaks to everyone—since everyone, after all, experiences loss. Ω

Shiyon Mathew

Daniel Smith: Anxious, But Ambitious

Alyssa Capriglione

It was in an office all too familiar to many CNR students that I met with Professor Daniel Smith, a squatter in the currently vacated office of another beloved and truly missed professor, Dr. Nick Smart. The remnants of Dr. Smart's books and papers were still strewn about in floor-to-ceiling shelves, and the drawing of Bob Dylan watched over us in intense anticipation. It was here, with great honor, that I began my interview with Prof. Smith, who is not only a professional writer, but who also just recently released his groundbreaking and incredibly insightful work, *Monkey Mind: A Memoir of Anxiety*.

AC: On an ideal day, when the planets are aligned in your favor, how does your creative process go?

DS: Well it always starts the exact same way with the one ingredient that is absolutely necessary for productive work, which is caffeine. (laughing) There always has to be the right dose of caffeine. Annie Dillard, who is one of my favorite contemporary writers, as my students well know, has agreed that it's the only thing that works, except you have to titrate the dosages very carefully; anything too much and your head explodes, anything too little and it's ineffective. So, on a perfect day, it will start with a couple cups of coffee and it will start early so that I am at my desk by 8:00, and I will have as big of a breakfast as possible so that I don't get hungry for hours. I will sit with a pad of paper, a black ink pen, and a bottle of white-out, and I

will work steadily for 6 hours just trying to advance the ball. I will work with the internet cut off, with the modem disconnected and placed in a different room, so I'm not tempted, with earplugs in and white-noise machine on, as sealed off from the sensorial world as absolutely possible. And if a page emerges from that time, the joy from that accomplishment will carry over for a good 13 or 14 hours.

AC: What about on a day when writing does not come as easily to you? Do you perform exercises or rituals that you feel stimulate the creative process?

DS: Umm... Besides berating myself mercilessly? (laughing) I try to slip into the slipstream of someone else's writing, like the way someone in the Tour de France will get behind a biker so that they're in that slipstream where the wind is not holding them back. I'll sometimes read poetry, a lot of contemporary poetry from *The Vintage Book of Contemporary American Poetry*. When I was writing [*Monkey Mind*] I read Nabokov sentences, not full stories, just sentences and paragraphs. Anything to get the rhythm of prose. Slipping into someone else's writing is a different headspace than regular thought—it's a different register that gets me down into that register, and to use another metaphor, it lowers me down into the well. It doesn't always work.

AC: Have you ever felt that your creative process has been limited during the constant revisions and editing that takes place on the road to publishing any of your works?

DS: (thinking) Well, sometimes editors or readers will make suggestions that don't jive with my vision for the work and the hard thing is to determine whether I'm just being stubborn or whether my instinct is right, whether it's instinct or plain old fear. This is something you learn over a course of years: what to accept and what to reject. The process of revision itself is not compromising at all, because it's the same work of making sure that the thought, the idea, the story, the line is the best it can possibly be. So it's just part and in parcel of the work of composition itself.

AC: In *Monkey Mind: A Memoir of Anxiety*,

you describe in intense detail how your anxiety has affected your life. Do you feel that your anxiety aids the creative process or does it place you at a disadvantage?

DS: I don't think the anxiety, as an experience or a sensation, is of any use in writing. I'm happiest and write best when I have a sense of serenity...A friend of mine, Stephen Koch the novelist and historian has written, "the get-down truth is that to write, you have to develop a tolerance for anxiety." Writing breeds anxiety because you don't know what's coming and you don't know for sure if what you've already done is worth anything. So, the anxiety can be an impediment, but the job is to work through the anxiety even if it comes. Whether having more anxiety than other people is tied somehow to ambition is something I would need a psychoanalyst to answer but the short answer is: one has to work through the anxiety, but I'd prefer it wasn't there.

AC: When you find yourself in that anxious mindset, is there anything that you do to help you write through it?

DS: There's nothing that really does it except keeping your butt in the chair. The only thing that helps is to not give into the voice of anxiety that says 'get out; you are uncomfortable; get out of the situation and you'll be less uncomfortable.' So, the discipline is learning to reject that voice and sit and wait for the wave to pass. All things are impermanent and anxiety, even though it's tied to the writing, is an impermanent impediment to the work itself. I know it's a sort of mundane answer but there's nothing but sitting down and staying there. Keeping your butt in the chair is the only antidote.

AC: Do you feel the task of writing gets you through moments like this, in a rehabilitative respect?

DS: Yes. It's not therapeutic except the work of existing in sentences and trying to solve the puzzle of any particular piece of writing, be it an essay or an article or a book or a story, can feel at that moment salvific. If I don't have something to work on, I'm unhappy. I have to have a project to work on, either by nature or by habit...because I've been writing regularly and professionally for eleven years now, so it's something that I just need to do. I read Philip Roth say once that if he didn't have a project to work on he'd go crazy or kill himself, and I know that feeling. I haven't been working on anything serious for several months because I

have been caught up in doing what a writer has to do these days, which is publicize his own book. And I'm going out of my mind.

AC: Would you write even if you didn't have the impetus of publishing?

DS: Yes, I would. I do enjoy the urgency of publishing. I don't mean having a deadline, I mean if I am working on something for years I would still have in mind the idea of publishing because I like the idea of having an audience, and because I think of writing as a form of communication so the idea is to write a letter to the world. There has to be a world otherwise you're just talking to yourself. So the answer is yes, absolutely. Again, either by habit or by nature, writing is just what I do and what I will always do. Even when I am not in the middle of something, it's always with me.

AC: What is there to be said about writing in a journal-type setting, that's solely for one's own purpose and not for an outside audience?

DS: It's hard to answer because when I write in my journal now, which I am trying to do more frequently and with better discipline, it's so that I don't lose material that otherwise just evaporates into the air and so that I have the fruits of my reading, of my experience, of my observations, of other pieces of wisdom for me. But the mere act of writing things down helps the act of living. There's a quote that comes to mind from C.S. Lewis, who looked inside himself and found "a zoo of lust, a bedlam of ambition, a nursery of fears, a harem of fondled hatreds..."

"Writing helps us not to get lost. It hacks a path through the underbrush for us, and teaches us how to communicate to ourselves the chaotic experiences of life."

In other words, he's human and it's chaotic, living is chaotic, just getting up in the morning and going to work or going to school or calling your sister, your husband or your boyfriend/girlfriend creates an explosion of complicated thoughts and emotions. Writing helps us not to get lost. It hacks a path through the underbrush for us, and teaches us how to communicate to ourselves the chaotic experiences of life. And anything that helps us

communicate to ourselves is a virtue, not least of all because it also helps us to communicate to others, but writing means that you're perceiving more closely. Real living exists in seeing and listening, it exists in close observation. Mindfulness, in a word. So, writing is an act of mindfulness, it's a virtue in and of itself.

AC: Do you think becoming a professional writer arises out of a sheer passion for the craft?

DS: I think it arises in different people for different reasons. In me, it arose out of a love for the language, a desire to sort of join the priesthood, if that makes sense. As well as an anxiety about being around other people and a need for self-isolation.

AC: What advice would you have for someone who is seeking to make writing a long-term life or career goal?

DS: There's a very funny quote from a short story from Lorrie Moore called "*How to Be a Writer*," and the first line is "First, try to be something, anything, else." (laughing) But that's not my advice. My advice is that with a lot of these very difficult, slow-developing crafts, like stand-up comedy or acting, it takes a long time to get good. The ones who make it are the ones who don't stop, who don't despair. A lot of people start out writing and go to graduate school for writing and get offered a job that pays a lot of money, or get married and have kids and then find that they can't do it and that's perfectly fine if they're happy, but if you want to be a writer you have to keep going no matter what. Some of us are born with preternatural genius, they're the Tolstoy's, the Proust's, the Kafka's. The rest of us have *some* talent, you need some talent—you can't be talent-less—but you can make do with almost any level of it so long as you work and just don't stop. It's just a matter of tenacity, I think, and trying to ward away the demons of failure and self-doubt and just keep on working.

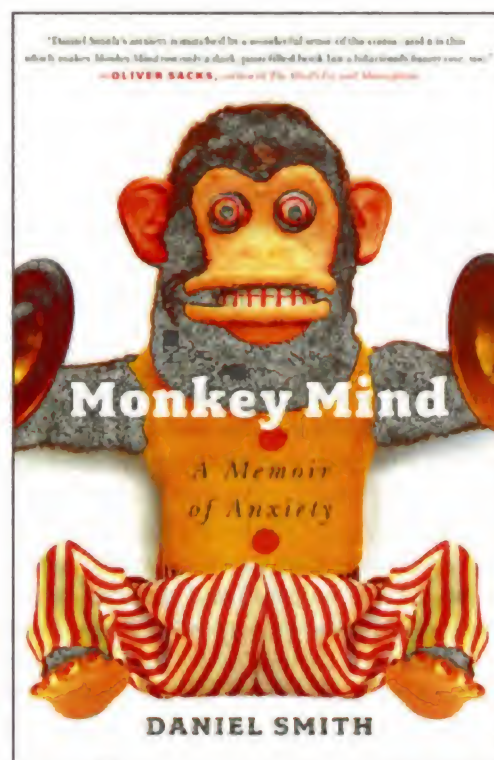
AC: Lastly, how have the reviews of *Monkey Mind* been and how do you let the reviews play into your writing from here on?

DS: The reviews have been spectacular; I don't think I have gotten a negative review. It was on the best seller list almost immediately, although I think it may have finally slipped off. And, I'm grateful for those reviews. I want to propose marriage to some of those book reviewers. But it doesn't change anything, nor does it influence my

ambitions or my understandings of my talents, or of my art, or of what I want, because I told myself very early on that one has no control over what other people think of your writing. You do the best you can possibly do, you sweat and bleed in order to write the best book possible and you put it out into the world. Then you try to detach yourself from it as much as possible and move on. You can't live for your children, you have to live for yourself, and what people think about your children is their game. With that said, I am delighted that they seem to love my child. Ω

"Daniel Smith has written a wise, funny book, a great mix of startling memoir and fascinating medical and literary history, all of it delivered with humor and a true generosity of spirit."

-Sam Lipsyte
author of *Home Land* and
The Ask



Editor's Letter

The *Phoenix*'s Offering



I had just finished a conversation with *Phoenix* advisor, Daniel Smith. It was a quick call to discuss the specifications of an annual literary magazine. Fifteen minutes of expressing general wishes, publication hopes and dreams, and the constraint of a tight budget in an expensive trade could be summed up in four words: "You need a purpose." I begin my quest for a purpose in offering to you, the reader, the origin of the *Phoenix*.

*"The bird proudly willing to burn
So that he may live again
Chooses the flames of fires
That burn the aged Phoenix
The nature stands still
Till a new young bird starts again
And begins the legend of the Phoenix."*

-Claudis

"One day in the ancient times, the sun looked down and saw a large bird with bright red and dazzling gold feathers. The sun god blessed him, "Glorious Phoenix, you shall be my bird and live forever!" The Phoenix was overjoyed to hear these words and sang, "I shall sing my songs for you alone!" But living forever didn't make him happy for long. Men, women, and children were always chasing him, wanting some of those beautiful, shiny feathers for themselves. Tired, the Phoenix flew off toward the east, where the sun rises in the morning." Every 500 years the Phoenix returns to its nest in the West to die and to live. In a great ball of flame it is consumed and reduced to ashes, but only

moments later the little head of a baby bird peaks over the ash and smoke. This is the Phoenix reborn.

How many times have we ourselves been reborn? How many times have we thought that our world has come to an end, that bridges have been burnt and personal lives have fallen apart only to find that we must change and live on with brand new insight? How many times have we picked ourselves up from the ashes to continue to be god's people as the Phoenix, tired and old, turned to ash and reborn, continued to be the sun's bird? Countless times. With these changes we go through, with every recreation of ourselves there is a need to express the sadness, the joy or the lessons learned in beautiful, perhaps even destructive ways. But even with destruction there is reconstruction, and there is beauty in that need and act.

Like the Phoenix we sing, whether it is in our words, our music, our artwork, dance or science; we glow and set fire to our passions to make ourselves shine, cry and move on. But in a world so harsh in demeanor, with insecurities disabling people every day, the ability to express oneself has become silent and frustrated. Nonjudgmental outlets have grown sparse, and the depressions we carry around with us have become too heavy and backed-up. Self-expression has earned labels of being weak for a man, outlandish for a woman, hipster for the extreme, and emo for the saddened and angst-ridden; cheesy at best, insane at worst.

But not here. Here it is encouraged. We cannot deny the darker side of human emotion, the heartbreak and tragedy in lives; we cannot deny one's need to write or paint these feelings away just because society is uncomfortable with the delicate and softer sides of human nature. We also cannot deny the hopeful and questioning mind, the romantic and the atheist. Even the Phoenix had his complaints. *The Phoenix* is your home. It is your ground.

The Phoenix is you, the student, and you, the instructor. *The Phoenix* offers you space for your heart and soul. It offers you safe anonymity and an outlet, and in turn you give *The Phoenix* a purpose. Do not be afraid to write what you feel, to paint what you cannot write, and to find explanation and contemplation in life's greatest struggles and joys through written word and experiments. A literary magazine is not just poetry and fiction. It is you. Ω

Amelia Ellis

Food *for* Thought

Take a Stand

Tazmin Uddin

"Never be bullied into silence.
Never allow yourself to be made a victim.
Accept no one's definition of your life;
define yourself."

Harvey Fierstein

"Education is a political act."

Katie Billotte

"To hold the pen is to be at war."

Voltaire

"You can't be neutral on a moving train."

Howard Zinn

"If you don't stand for something,
you will fall for anything."

Malcolm X

"Dear Nation in Panic:

When the terrorist is the man in the
mirror, who do you invade then? Will
you bury your phobias and inflammatory
rhetoric, or will you declare war on
self-reflection?

Choose."

Mark Gonzales

Ghoti

Ghoti is pronounced fish. The 'gh' is the sound in rou'gh'—it provides the 'f'—the 'o' is the sound in w'o'men—it provides the 'i' or 'ē' sound—and 'ti' is the sound in gump'ti'on—this provides the 'sh' sound.

What we seek, what we are fishing for, are alternative ways of going about our everyday lives. Instead of rioting, we educate; we deal with the aches and pains of writing, instead of shying away from them; we drink perfectly calculated amounts of caffeine in the morning to jump start the creative process and move ourselves forward; or we spell 'fish' as 'ghoti.'

Upcoming *Literary* Events in Westchester & NYC

Penny's Open Mic

Every Tuesday @ 9:00pm

Under St. Marks

94 St. Marks Place New York, NY 10009

Tom Wolfe: Back to Blood

October 23, 2012 @ 7:00PM

Barnes and Noble

33 E. 17th St.

New York, NY.

(212) 253-0810

Lady Jane's Salon in New York

November 5, 2012 @ 7:00-9:00PM

Madame X

94 W Houston btwn Thompson & Laguardia

New York, NY.

For more info email:

Hope@HopeTarr.com

NYU Emerging Writers Series

Second Friday of Every Month

KGB Bar

85 E. 4th St.

New York, NY.

(212) 505-3360



Contributing artist Hilary Caraballo is a Senior BFA Art Therapy major from Cheshire, CT. Her favorite medias include pen and ink, graphite, and acrylic paints. She is always willing to learn and work with as many materials as possible so that she may find things that she could introduce to clients within the fields of art therapy. She has grown, and has come into so many great opportunities as an artist and aspiring art therapist since being at CNR, and has the amazing art therapy faculty to thank for that. She is currently interning at Rockland Psychiatric Center in Orangeburg, NY, and is loving every minute of it. Her senior show is also well under way, and will be open in the Bridge Gallery on the second floor of the Mooney Center from March 24 to April 14, 2013 with an open reception (date TBA).

Front Cover: *Betta Study II* Page 10: *A Rose for You* Back Cover: *Betta Study*

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Tazmin Uddin, Staff Writer
Daniel Smith, Advisor 2012-2013

Logo by Shiyon Mathew

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